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A PLAGIARIST OF SIR PHILIP SIDNEY.

GROSART, in his edition of Sir John Davies' poems in the Fuller Worthies' Library, prints in an appendix (pp. 163–170) the Remarks prefixed to Nahum Tate's edition (1697) of Davies' *Nosce Teipsum*. In his Memorial-Introduction (p. 11), Grosart says of it: 'Appended to *Nosce Teipsum* will be found the "Preface" by a clerical friend of Nahum Tate's, prefixed to the edition of 1697. Somewhat labored and stilted, it nevertheless merits preservation.'

I mention this preface because it contains passages plagiarized from Sidney's *Defense of Poetry*. These passages I here transcribe in the order of their occurrence in the preface, referring them to the corresponding places in my edition of Sidney's *Defense*:

'Tis not rhyming that makes a poet, but the true and impartial representing of virtue and vice, so as to instruct mankind in matters of greatest importance' (cf. *Defense* 11. 18–25).

'With what delight are we touched in hearing the stories of Hercules, Achilles, Cyrus, and Æneas? Because in their characters we have wisdom, honor, fortitude, and justice set before our eyes. It was Plato's opinion that if a man could see virtue, he would be strangely enamored on her person. Which is the reason why Horace and Virgil have continued so long in reputation, because they have drawn her in all the charms of poetry. No man is so senseless of rational impressions as not to be wonderfully affected with the pastorals of the ancients, when, under the stories of wolves and sheep, they describe the misery of people under hard masters, and their happiness under good. So the bitter and wholesome iambic was wont to make villainy blush; the satire invited men to laugh at folly; the comedian chastised the common errors of life; and the tragedian made

kings afraid to be tyrants, and tyrants to be their own tormentors' (cf. *Defense* 24. 2 ff. ; 26. 31 ff. ; 27. 19 ff. ; 28. 28 ff. ; 30. 15 ff.).

'Wherefore, as Sir Philip Sidney said of Chaucer, that he knew not which he should not wonder at, either that he in his dark time should see so distinctly, or that we in this clear age should go so stumblingly after him ; so may we marvel at and bewail the low condition of poetry now, when in our plays scarce any one rule of decorum is observed, but in the space of two hours and a half we pass through all the fits of Bedlam ; in one scene we are all in mirth, in the next we are all in sadness ; whilst even the most labored parts are starved for want of thought ; a confused heap of words, and empty sound of rhyme' (cf. *Defense* 47. 7 ff., 25-6 ; 48. 30).

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